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H. M. S. PINAFOR E

OR,

The Lass that Loved a Sailor.

AN ENTIRELY ORIGINAL NAUTICAL COMIC OPERA

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth, Gilt	...	...	9s. 0d.
Vocal Score, complete (paper cover)	...	...	6s. 0d.
Pianoforte Score, complete	...	...	3s. 6d.
"School Edition." Edited and arranged by Dr. W. G. McNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)			2s. 6d.

LONDON :

METZLER & CO. (1909), Ltd., 42, Great Marlborough St., W. I.

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B.	First Lord of the Admiralty
Capt. Corcoran	...	...	...	...	...	...	...	...	Commanding H.M.S. Pinafore
Ralph Rackstraw	...	...	...	...	...	...	...	...	Able Seaman
Dick Deadeye	...	...	...	...	...	...	...	...	Able Seaman
Bill Bobstay	...	...	...	...	...	...	...	...	Boatswain's Mate
Bob Becket	...	...	...	...	...	...	...	...	Carpenter's Mate
Tom Tucker	...	...	...	...	...	...	...	...	Midshipmite
Sergeant of Marines.									
Josephine	...	...	...	...	...	...	...	...	The Captain's Daughter
Hebe	...	...	...	...	...	...	...	...	Sir Joseph's First Cousin
Little Buttercup	...	...	...	...	...	...	...	...	A Portsmouth Bumboat Woman
First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.									

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. - Noon. ACT II. - Night.

H. M. S. PINAFORE.

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H. M. S. "Pinafore:"
Or,
THE LASS THAT LOVED A SAILOR.

OVERTURE.

Allegro.

PIANO.

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of two flats, and a tempo marking of Allegro. The second staff shows a bass clef, a key signature of two flats, and a dynamic of *p*. The third staff shows a treble clef, a key signature of two flats, and a dynamic of *f*. The fourth staff shows a bass clef, a key signature of two flats, and a dynamic of *p*. The fifth staff shows a treble clef, a key signature of one flat, and a dynamic of *p*. The music features various chords, including dominant seventh chords and major chords, with some grace notes and slurs.

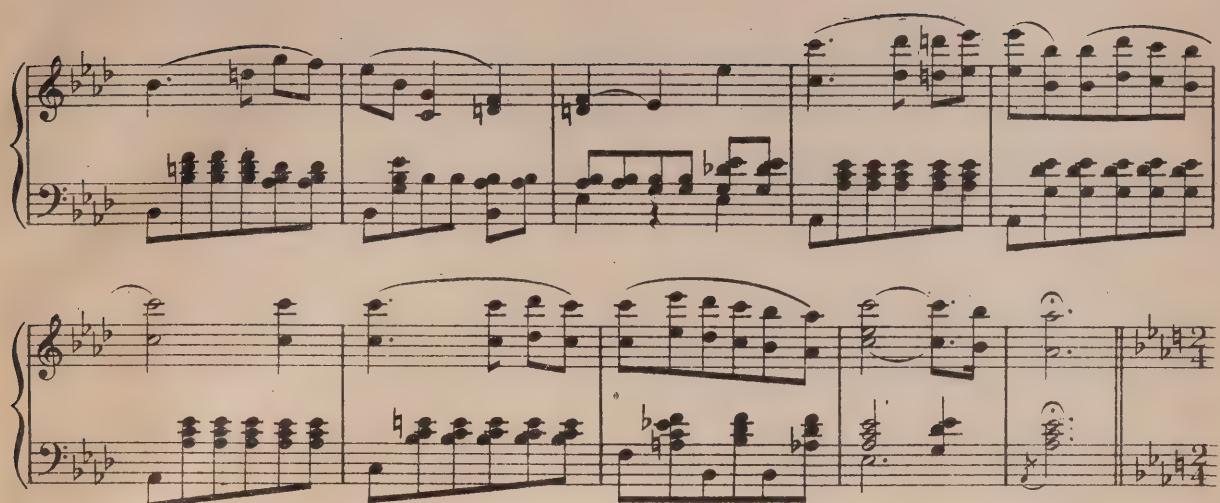
ff

rall.

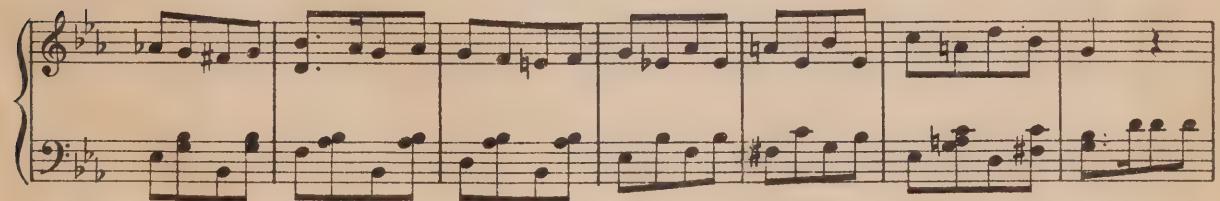
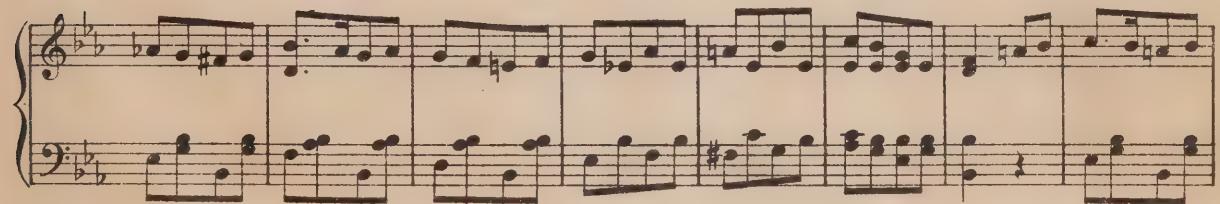
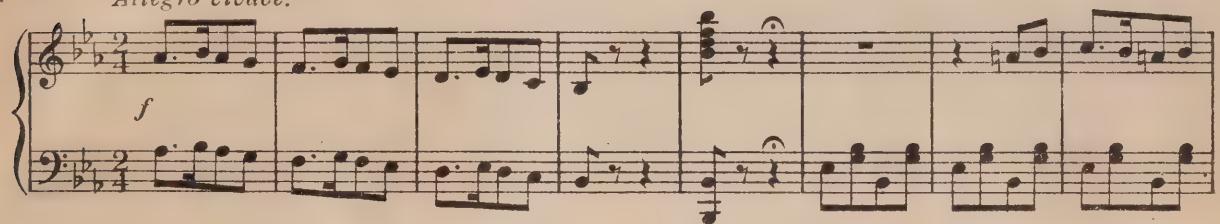
Andante.

pp

con Ped.



Allegro vivace.





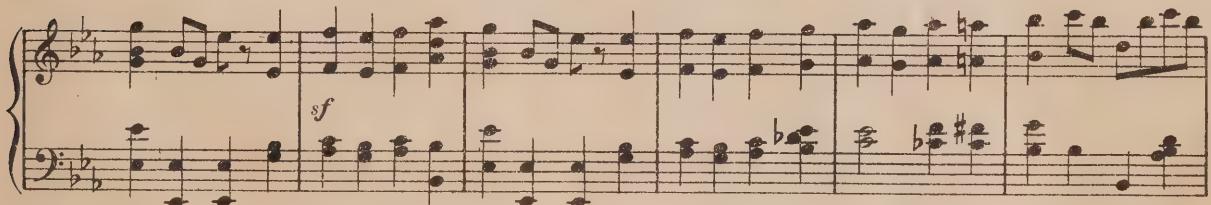
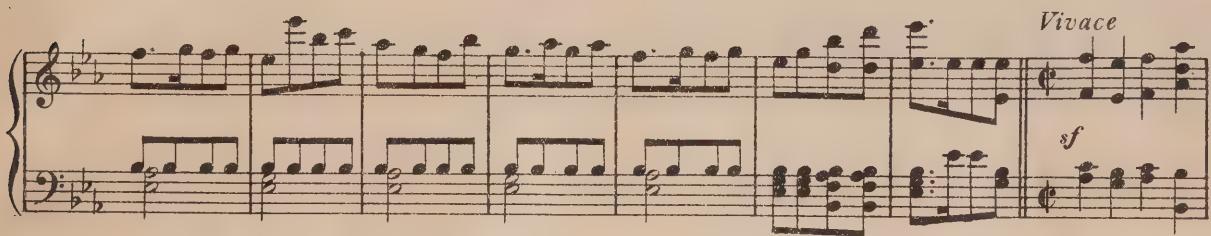
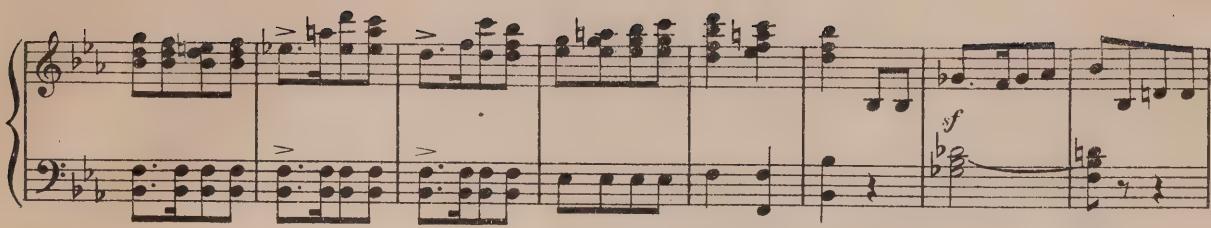
Musical score page 4, measures 5-8. The top staff continues eighth-note patterns with grace notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes, with dynamic markings 'v' and 'v' above the notes.

Musical score page 4, measures 9-12. The top staff has sustained notes with grace notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes, with a key change to G major indicated by a C major symbol.

Musical score page 4, measures 13-16. The top staff features eighth-note patterns with grace notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes, with dynamics 'sf' and 'ff' indicated.

Musical score page 4, measures 17-20. The top staff has sustained notes with grace notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.

Musical score page 4, measures 21-24. The top staff features eighth-note patterns with grace notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes, with a dynamic 'v' above the notes.



8.

ff

Xed.

Nº 1.

OPENING CHORUS.

7

Allegretto Pesante.

PIANO.

A musical score for piano, consisting of six staves of music. The first staff (treble clef) starts with a dynamic of *ff* and a tempo of *Allegretto Pesante*. The second staff (bass clef) begins with a dynamic of *con sgra.....*. The third staff (treble clef) starts with a dynamic of *ff*. The fourth staff (bass clef) continues the bass line. The fifth staff (treble clef) shows a transition in key, indicated by a key signature change and a dynamic of *p*. The sixth staff (bass clef) concludes the section with a dynamic of *p* and a *Staccato* instruction. The score is written in 2/4 time throughout.

con ḡra.....

cresc.

cresc molto

con ḡca.....

con ḡra.....

BASSES. *f*

We— sail the o—cean

con ḡra.

blue, Andour sau - cy ship's a beau-ty; We're so - ber men and true, And at-

TENORS.

When the balls whistle free o'er the bright blue sea We
 - ten - tive to our du - ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an - chor we ride On the Ports - mouth tide We've
 stand to our guns all day.— When at an - chor we ride On the Ports - mouth tide We've

plen - ty of time for play, A - hoy! A - hoy! A -
 plen - ty of time for play. The balls whis - tle free

hoy!

We stand to our guns, to our guns all day.

O'er the bright, blue sea We stand to our guns, to our guns all day.

con g'ra.....

We sail the ocean blue, And our saucy ship's a beauty; We're

We sail the ocean blue, And our saucy ship's a beauty; We're

con g'ra.....

sober men and true, And at - tentive to our du - ty; Our sau - cy ship's a

sober men and true, And at - tentive to our du - ty; Our sau - cy ship's a

con g'ra.....

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and
beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

ff

con gva..... *con gva.....*

true, We sail the o - - - - cean blue.

true, We sail the o - - - - cean blue.

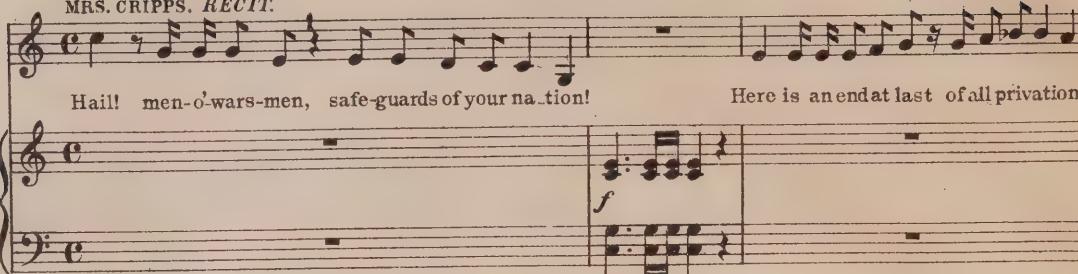
con gva.....

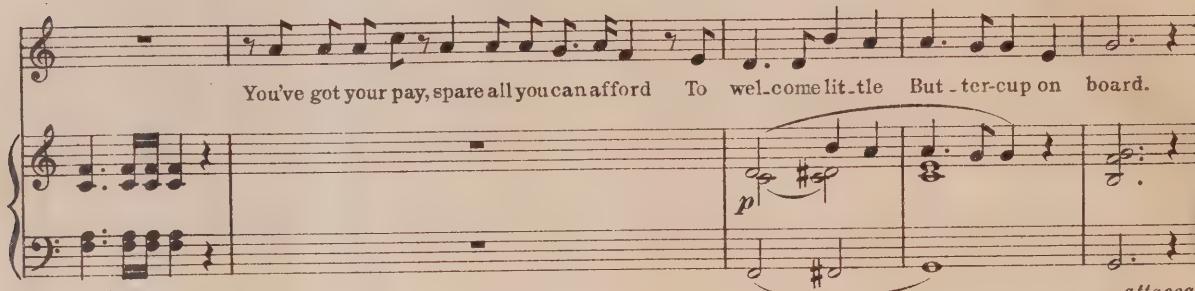
The piano accompaniment features a variety of chords and patterns, including a section where the right hand plays eighth-note chords over sustained bass notes.

Nº 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. RECIT.

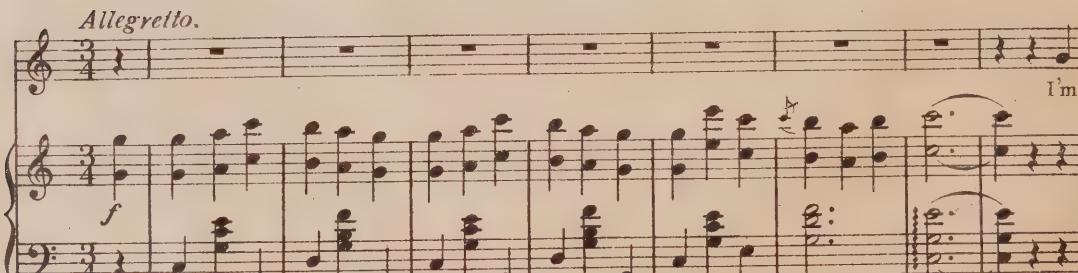
VOICE. 

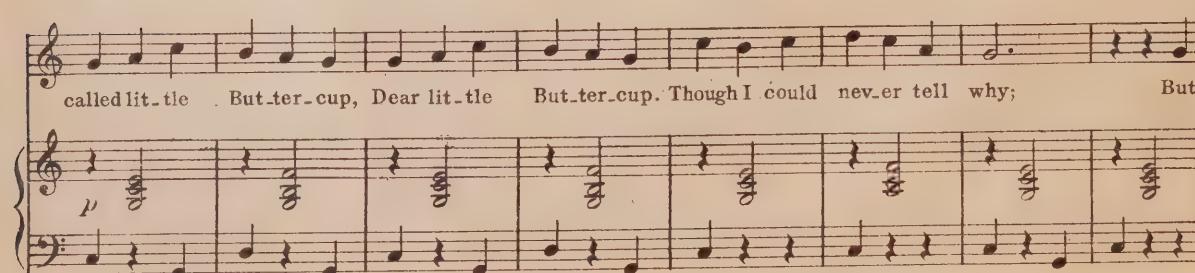
PIANO. 

attaca.

SONG—(Mrs. Cripps.)

Allegretto.

VOICE. 

PIANO. 

still I'm call'd But_ter_cup, Poor lit_tle But_ter_cup, Sweet lit_tle But_ter_cup I.

I've snuff and to _ bac_cy, And ex_ce_llent jack_y; I've scis_sors, and watch_es, and

knives; I've rib_bons and la_ces To set off the fa_ces Of pret_ty young

sweet_hearts and wives. I've trea_cle and tof_fee, I've tea and I've

cof_fee. Soft tom_my and suc_cu_lent chops; I've

rall.

chickens and coonies, And pret - ty po - lo-nies, And ex - cellent pe - per - mint

rall.

a tempo

drops. Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

a tempo

Sailors should ne - ver be shy - So buy of your But - ter - cup,

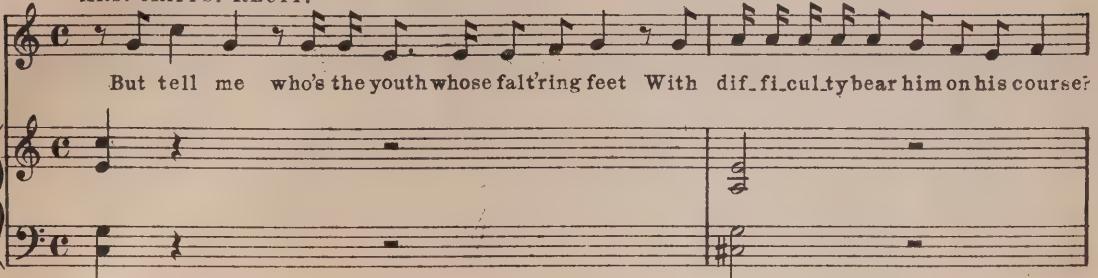
Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. —

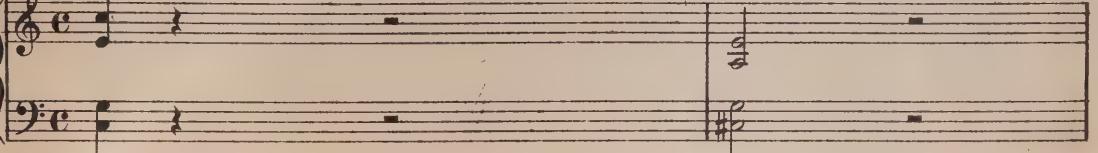
colla voce

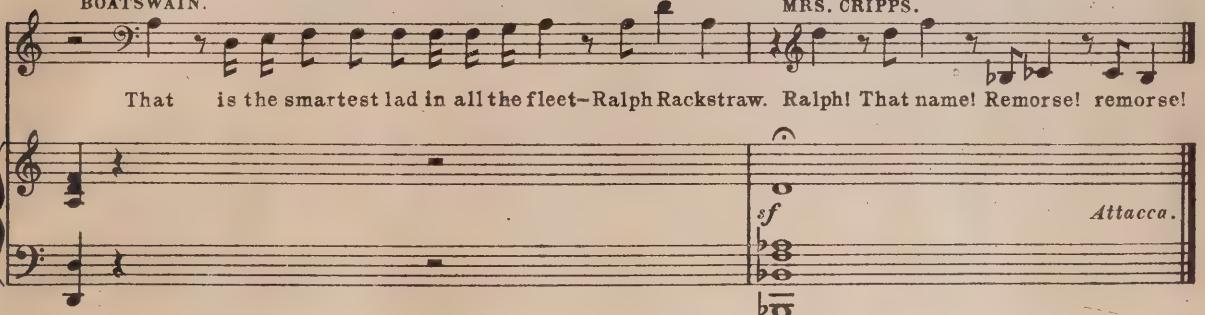
Nº 2a

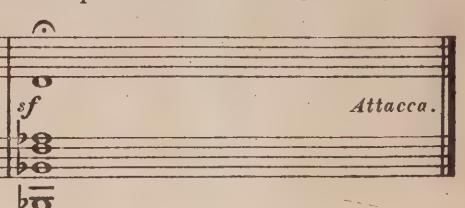
RECITATIVE—(Mrs. Cripps and Boatswain.)

MRS. CRIPPS. RECIT.

VOICE. 

PIANO. 

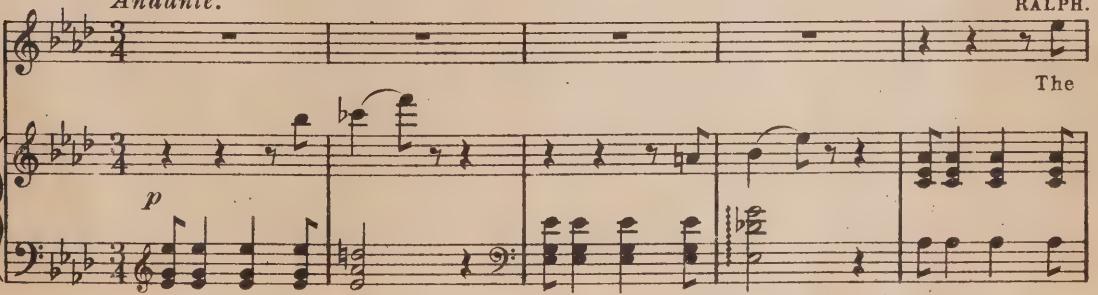
BOATSWAIN. 

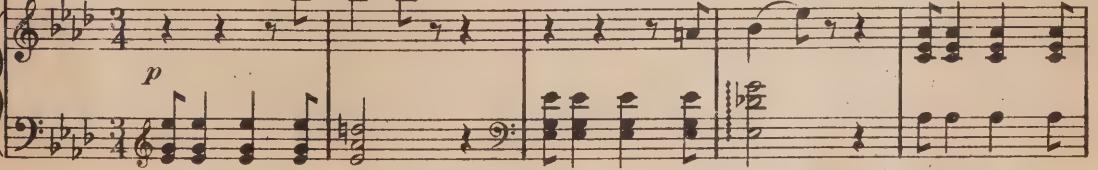
MRS. CRIPPS. 

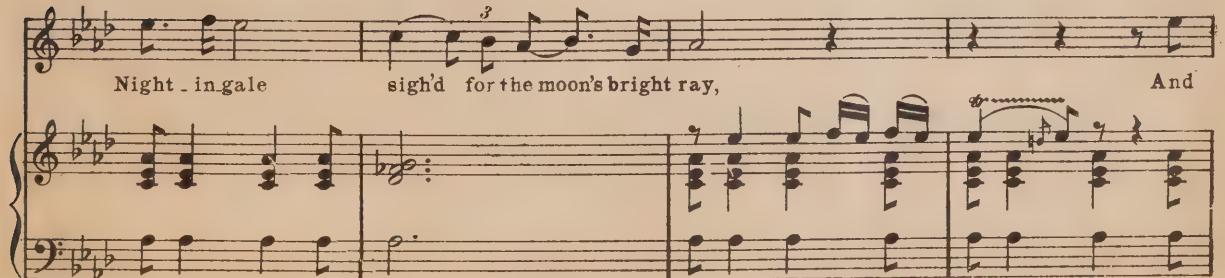
Nº 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE. 

PIANO. 



told his tale in his own me_lo_dious way.

He sang Ah, well-a-

CHORUS.
TENORS.

pp

TENORS.

BASSES.

RALPH.

-day. He sang Ah, well-a - day. The low - ly vale for the

p

moun - tain vainly sighed,

To his hum - ble wail the

CHORUS.

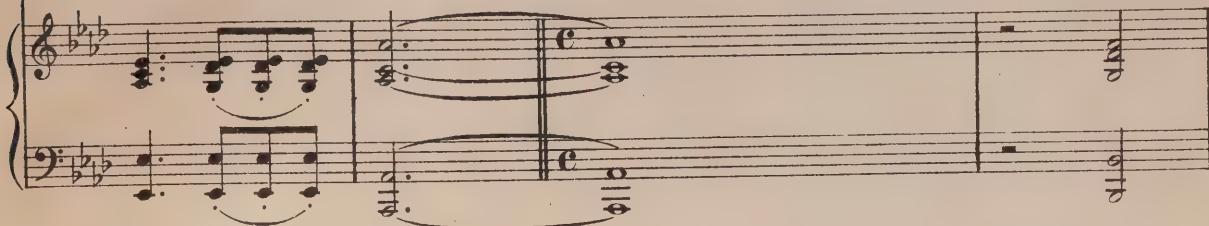
pp

e - choing hills re_plied.

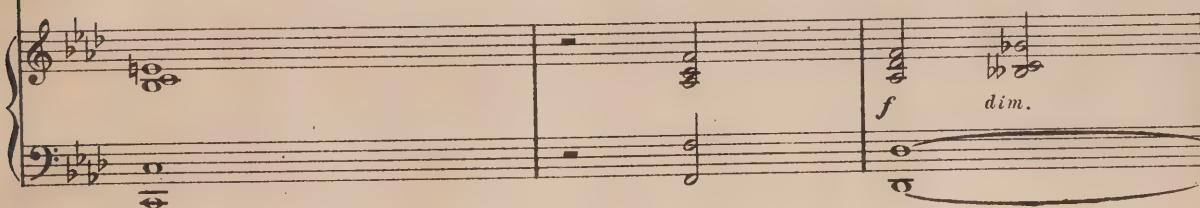
They sang "Ah, well-a - day!" They

RALPH.

I know the va - lue of a kind - ly cho - rus, But
sang "Ah, well-a - day."

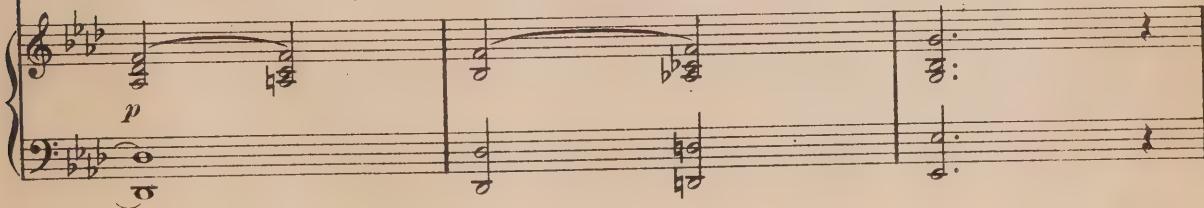


cho - rus-es yield lit - tle con - so - la - tion When we have pain, and trouble too, be -



MRS. CRIPPS.

fore us! I love, and love, a - las! a - bove my sta - tion. He



CHORUS. unis.

loves, and loves a lass a bove his sta - tion! Yes, yes, the lass is much above his sta - tion.



ARIA.

Andante moderato.

VOICE. RALPH.
PIANO. A

mai-den fair to see, The pearl of min-strelsy, A bud of blushing beau - ty; For

whom proud no-bles sigh, And with each o-ther vie, To do her me-nial's du - ty. To

do her me-nial's du - ty. A sui - tor low - ly born, With

hope - less pas - sion torn, And poor be - yond de - ny - ing, Has

dar'd for her to pine, At whose ex - al - ted shrine A world of wealth is

CHORUS.

p sigh - ing, A world of wealth is sigh - ing. RALPH,

that which love has taught, For love had been his tu - tor Oh,

*rall.**rall.*

pi - ty, pi - ty me! Our cap - tain's daughter; she, and I that low - ly

sui - tor! Oh! pi - ty, pi - ty me, our captain's daughter, she, and I that low - ly

CHORUS OF MEN.

TENORS.

And he, and he, that low - ly

BASSES.

And he, and he, that low - ly

sui - tor.

sui - tor.

sui - tor.

Rd.

*

Nº 4. RECIT., SONG and CHORUS—(Captain Corcoran.)

Allegretto.

VOICE. RECIT. CAPTAIN C.
My gallant crew, good

Allegretto.

PIANO. *ff*

morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

I am in rea_son_a_ble health, And hap_py to meet you all once more.

you, sir?

p *f*

The musical score consists of six staves of music. The first two staves are for 'VOICE.' in soprano and alto clefs, both in 2/4 time with a key signature of two sharps. The third staff is for 'PIANO.' in 2/4 time with a key signature of two sharps. The fourth staff is for 'CHORUS. TENORS & BASSES.' in 2/4 time with a key signature of one sharp. The fifth staff is for 'PIANO.' in 2/4 time with a key signature of one sharp. The sixth staff is for 'PIANO.' in 2/4 time with a key signature of one sharp. The vocal parts begin with a recitation, followed by a song section where the piano provides harmonic support with eighth-note chords. The chorus part enters with a rhythmic pattern of eighth notes. The piano parts feature various textures, including sustained notes, eighth-note chords, and sixteenth-note patterns.

(CHORUS.)

You do us proud, sir!

ff

1. I

am the captain of the Pin-a-fore.
do my best to sa-tis-fy you all.

You're
You're ex-

CHORUS OF MEN.

1. And a right good cap.tain too!
2. And with you we're quite con-tent!

p

f

ve-ry, ve-ry good, And, be it un-der-stood I com-mand a-right good
ceed-ing-ly po-lite, And I think it on-ly right To re-turn the com-pli-

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un_der_-stood, He com -
We're ex - ceed _ing _ly po_lite, And he thinks it on _ly right To re -

Tho' re - la_ted to a peer, I can
Bad lan_guage or a _buse I

- mands a __ right good crew.
- turn the_ com - pli - ment.

hand, reef, and steer, Or ship a sel - va - gee; I am
ne_ver, ne_ver use, What e_ver the e_mer - gen - cy; Though

ne_ever known to quail At the fu_r_y of a gale, And I'm ne_ever, ne_ever sick' at
 "both_er it" I may— Oc_casion_ally say, I ne_ever use a big, big

sea. No, ne_ever! Hardly
 D! No, ne_ever! Hardly

What, ne_ever? What, ne_ever?
 What, ne_ever? What, ne_ever?

TENORS.
 e_ver. He's hard_ly e_ver sick at sea. Then give three cheers, and
 e_ver. Hard_ly e_ver swears a big, big D! {
BASSES.
 He's hard_ly e_ver sick at sea. Give three cheers, and
 Hard_ly e_ver swears a big, big D! {

dim. *p*

dim. *p*

one cheer more, For the har - dy cap_tain of the Pin - a - fore! Then

one cheer more, For the har - dy cap_tain of the Pin - a - fore! Then

(Pause second verse only.)

give three cheers, and one cheer more, For the cap_tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap_tain of the Pin - a - fore.

1. CAP. C. 2.

2. I

Nº 4a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

MRS. CRIPPS.

VOICE. Sir, you are sad; the silent eloquence of yonder tear, That trembles on your eyelash,

PIANO. {

Proclaims a sorrow far more deep than common; Con-fide in me; fear not, I am a mo-ther!

{

CAPTAIN C.

Yes, lit-tle But-ter-cup, I'm sad and sor-ry,

{

My daugh-ter Jo-se-pha, the fair-est flower That e-ver blos-somed on an-ces-tral

{

tim ber. Is sought in marriage by Sir Jo-seph Por-ter Our Ad-mir-al-ty's First Lord:

But for some rea-son she does not seem to tackle kind-ly to it.

MRS. CRIPPS.

Ah, poor Sir Jo-seph! Ah! I know too well the

Tempo moderato.

an-guish of a heart that loves but vain-ly! But see! hear comes your

CAPTAIN C.

most attractive daughter; I go,- farewell! A plump and pleasing per-son.

Segue Aria.

Nº 5.

SONG—(Josephine.)

Andante.

VOICE. PIANO.

Sor...ry her

lot — who loves too well, Heavy the heart — that hopes but vain ly;

Sad — are the sighs that own the spell Utter'd by eyes — that speak too plain ly.

rall.

Sor...ry her lot — who loves too well, Heavy the heart that hopes but vain ly.

rall.

Un poco animato.

Heavy the sorrow that bows the head, When love is a -

p *cresc.*

live and hope is dead, When love is a live and *dim.*

f *colla voce* *p*

hope is dead.

Sad is the hour when sets the sun, Sad is the

night to earth's poor daughters, When to the ark the

wea - ried one Flies from the emp - ty waste of wa - ters.
 Sad is the hour— when sets_ the sun, Sad is the night to earth's poor
rall. daughters. Hea - vy the sor - row that bows — the
rall. *p*
cresc. head, When love is a - live — and hope — is dead, When
cresc.
dim. *p* love — is a - live, And hope, — and hope — is dead.
colla voce

Nº 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino.

VOICE. 1st & 2nd SOPRANOS. *v. cresc.*

PIANO. *p* *cresc.*

JOSEPH PORTER, K. C. B. WHEREVER HE MAY GO — BANG, BANG THE LOUD NINE POUNDS GO;

Shout _____ o'er the bright blue sea, _____ For Sir
f *p*

Jo - seph Por - ter, K. C. B. Shout _____ o'er the bright blue

p *f*

sea, _____ For Sir Jo - seph Por - ter, K. C. B., _____ For Sir
p *dim.*

Jo - seph Por - ter K. C. B.

p *pp*

Nº 7.

CHORUS OF SAILORS.

Allegretto come l'ira

VOICE. BASSES.

We sail the ocean blue, And our saucy ship's a

PIANO. *pp staccato*

TENORS.

We
beau-ty; We're so-ber men and true, And at-téntive to our du-ty; We

sail, we sail the ocean blue, And our saucy ship's a beau-ty; We're
sail, we sail the ocean blue, And our saucy ship's a beau-ty; We're

cresc.

so_ber, so_ber men and true, And at _ ten_tive to our du_ty, So_ber, so_ber men and
cresc.

so_ber, so_ber men and true, And at _ ten_tive to our du_ty, So_ber, so_ber men and

cresc.

true. _____ We're smart and so_ber men, And quite de void of fear, In
ff

true. _____ We're smart and so_ber men, And quite de void of fear, In

ff

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p



SOPRANOS.

Soprano part: Gai - ly-

Musical score for soprano and piano. The soprano part starts with the lyrics "Gai - ly-". The piano accompaniment consists of eighth-note chords in both treble and bass staves.

trip - ping, light - ly skip - ping, Flock the maid - ens to the ship - ping; Gai - ly -

Musical score for soprano and piano. The soprano part continues the melody from the previous section. The piano accompaniment consists of eighth-note chords in both treble and bass staves.

trip - ping, light - ly skip - ping, Flock the maid - ens to the

Musical score for soprano and piano. The soprano part continues the melody from the previous section. The piano accompaniment consists of eighth-note chords in both treble and bass staves.

shipping. TENORS & BASSES.

Sai - lors -

Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, al - ways rightly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so brightly Sai - lors wel - come most po - lite - ly, welcome most po -

Sai - lors sprightly al - ways rightly Wel - come la - dies so po -

lite - ly.

SOPRANOS.

lite - ly.

Gai - ly_ trip - ping, light - ly_ skip - ping, Flock the-

TENORS. BASS. We're smart and so _ ber men, And

Gai - ly_ trip - ping, light - ly_ skip - ping, Flock the

mai - dens to - the ship - ping, Gai - ly_ trip - ping, light - ly_ skip - ping, Flock the -

quite de - void of fe - ar, In - all the roy - al N. None

mai - dens to - the ship - ping, Gai - ly_ trip - ping, light - ly_ skip - ping, Flock the

Legato

mai - dens to - the ship; Sai - lors spright - ly al - ways right - ly Wel - come

Legato

are so smart as we are; La - dries who can smile so bright - ly Sai - lors

Legato

mai - dens to - the ship; Sai - lors spright - ly al - ways right - ly Sai - lors

mf

dim.

la-dies so po-lite
TENORS & BASSES. *dim.*

wel-come most po-lite

p *p₂*

ly, — so po-lite- ly. Gai-ly tripping, lightly
ly, most po-lite- ly. Gai-ly tripping, lightly

pp

cresc. *f* *dim.* *p*
skip-ping, Sailors al-ways wel-come la-dies most po-lite- ly.
skip-ping, Sailors al-ways wel-come la-dies most po-lite- ly.

p

Nº 8.

Sir Joseph, Cousin Hebe, Boatswain and Chorus.

Moderato.
CAPTAIN C.

C Now give three cheers I'll lead the way, Hurrah! Hurrah! Hur-ray! Hur-

SOPRANO. CHORUS. Hur-ray!

BASS. Hur-ray!

HURRAY!

Moderato.
PIANO.

f a tempo

SIR J. PORTER. Vivace.

I am the mon-arch of the

COUSIN HEBE:

sea, The ruler of the Queen's Na - vee, Whose praise great Britain loudly chants: And

we are his sis_ters and his cou_sins and his aunts. CHORUS. SOPRANOS.

And we are his sis_ters and his
TENORS & BASSES.

And they are his sis_ters and his

cresc.

His sis_ters and his cou_sins and his aunts.

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts,

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts.

SIR J. PORTER.

When at an_chor here I ride, My bo_som swells with

COUSIN HEBE.

pride, And I snap my fingers at a fee-man's taunts. And so do his sisters and his

cousins and his aunts.
SOPRANOS.

And so do his sisters and his cou_sins and his aunts, His
TENORS & BASSES.

And so do his sisters and his cou_sins and his aunts, His

cresc.

SIR J. PORTER.

sisters and his cou_sins and his aunts.

But

sisters and his cou_sins and his aunts.

sisters and his cou_sins and his aunts.

p

dim.

when the breez_es blow I gen-er-al-ly go be - low, And

pp

COUSIN HEBE.

seek the se - clusion that a ca - bin grants. And so do his sis_ters and his

cousins and his aunts, SOPRANOS.

And so do his sisters and his cousins and his aunts. And

TENORS & BASSES.

And

cresc.

so do his sisters and his cousins and his aunts, His sis_ters and his cousins; Whom he

cresc.

so do his sisters and his cousins and his aunts, His sis_ters and his cousins; Whom he

cresc.

so do his sisters and his cousins and his aunts, His sis_ters and his cousins; Whom he

cresc.

reck ons up by doz ens, and his aunts.

reck ons up by doz ens, and his aunts.

reck ons up by doz ens, and his aunts.

Attacca.

Nº 9

SONG.—Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.

SIR J. PORTER.

1. When
2. As

I was a lad I serv'd a term As of-fice boy— to— an An-tor-ney's firm. I
of-fice boy I made such a mark That they gave me the— post of a junior clerk. I

clean'd the win-dows and I swept the floor, And I po-lish'd up the han-dle of the
serv'd the wris-ts with a smile so bland, And I co-pied all the let-ters in a

big front door.
big round hand.

CHORUS.

He po - lish'd up the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

He po - lish'd up the han - dle of the big front door.
He co - pied all the let -ters in a big round hand.

po - lish'd up that han - dle so care - ful - lee, That now I am the ruler of the
co - pied all the let -ters in a hand so free, And now I am the ruler of the

Queen's Na - vee.
Queen's Na - vee.

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let -ters in a hand so free, And }

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let -ters in a hand so free, And }

now he is the ruler of the Queen's Navee.

now he is the ruler of the Queen's Navee.

3.

In serving writs I made such a name
That an articled clerk I soon became;
I wore clean collars and a bran new suit
For the pass examination at the Institute.

And that pass examination did so well for me,
That now I am the ruler of the Queen's Navee.

CHORUS.—And that pass examination, &c.

4.

Of legal knowledge I acquired such a grip
That they took me into the partnership,
And that junior partnership I ween
Was the only ship that I ever had seen.
But that kind of ship so suited me,
That now I am the ruler of the Queen's Navee.

CHORUS.—But that kind, &c.

5.

I grew so rich that I was sent
By a pocket borough into Parliament.
I always voted at my party's call,
And I never thought of thinking for myself at all,

I thought so little they rewarded me,
By making me the ruler of the Queen's Navee.

CHORUS.—He thought so little, &c.

6.

Now landsmen all, whoever you may be,
If you want to rise to the top of the tree,
If your soul isn't fettered to an office stool,
Be careful to be guided by this golden rule,—

Stick close to your desks and never go to sea,
And you all may be rulers of the Queen's Navee.

CHORUS.—Stick close &c.

EXIT FOR LADIES.

Vivace.

SIR JOSEPH.

VOICE. *Vivace.*

For I hold that on the seas The ex - pression "if you

PIANO.

COUSIN HEBE.

please" A par - ti - cu - lar - ly gen - tle - man - ly tone im - plants. And so do his sis - ters, and his

cousins, and his aunts.

SOPRANOS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck - ons up by doz - ens, and his aunts!

reck - ons up by doz - ens, and his aunts!

Nº 10. TRIO and CHORUS—(Ralph, Boatswain, and Boatswain's-mate.)

Moderato.

PIANO.

RALPH.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain.
 2. His eyes should flash with an in - born fire, His brow with scorn be -

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain.
 2. His eyes should flash with an in - born fire, His brow with scorn be -

BOATSWAIN'S-MATE.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neering frown, Or the

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neering frown, Or the

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neering frown, Or the

dic - ta - to - rial word;
 tang of a ty - rant tongue; And his
 And his

dic - ta - to - rial word; His nose should pant,
 tang of a ty - rant tongue; His foot should stamp,

dic - ta - to - rial word; His nose should pant, And his
 tang of a ty - rant tongue; His foot should stamp, And his

lip should curl, And his brow should furl.
 throat should growl, And his face should scowl,

His cheeks should flame, His His
 His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should
 throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be e_ver ready For a
 And his breast pro - trude, And this should be his cus_tom_a_ry

bo_som should heave, And his fist be e_ver ready For a
 eyes should flash, And this should be his cus_tom_a_ry

furl, And his bo_som should heave, And his heart should glow, And his fist e_ver
 scowl, And his eyes should flash, And his breast pro - trude, And this his

CHORUS. SOPRANOS.

*Più vivace.**cresc.*knock - down blow.
at - ti - tude.His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

TENORS & BASSES.

knock - down blow.
at - ti - tude.His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, Hisrea - dy For a knock - down blow.
cus - tom - a - ry at - ti - tude.*Più vivace.*cheek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And hischeek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And hisheart should glow, And his fist be ev - er ready For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ryheart should glow, And his fist be ev - er ready For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry*Vivace.**f*

at - ti - tude, his at - ti -
at - ti - tude, his at - ti -

RALPH.

tude, his at - ti - tude, his at - - - ti - tude.
tude, his at - ti - tude, his at - - - ti - tude.

f

Nº 11.

DUET.—(Josephine and Ralph.)

Allegro con brio.

JOSEPHINE.
Re _ frain, au _ da _ cious

PIANO. *ff* *fp*

tar, Your suit from press _ ing, Re _ mem _ ber what you are, And whom ad _

- dress _ ing, Re _ frain, au_da_cious tar, Your suit from press _ ing, Re _ mem _ ber what you are, And

whom addressing, Re _ frain, audacious tar, Re _ - member what you are. I'd

p (aside)

Un poco più lento.

laugh my rank to scorn, In u - nion ho - ly, Were he more highly born Or I more

p

*cresc.**dim.**p**ritard.*

low - ly, I'd laugh my rank to scorn, In u - nion ho - ly, Were he more highly

mf

dim.

colla voce

RALPH.

• born Or I more low - ly. *Tempo I.* Proud

pp

ff

la - dy, have your way, Un - feel-ing beau - ty! You speak, and I o -

p

bey, It is - my du - ty; I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap_tain's daughter; Proud la dy, have your way, You
(aside) *Un poco più lento.*
 speak, and I o - obey. My heart, with an_guish
p
 torn, Bows down be fore her; She laughs my love to scorn; Yet I a -
cresc.
 dore her, My heart, with anguish torn, Bowsdown be fore her. She laughs my love to
dim. *p* *rit.*
mf *dim.* *colla voce*
Tempo I. JOSEPHINE.
 scorn, Yet I a dore her. Re - frain au_da_cious tar, Your suit from
f

*più lento**p*

press - ing!

RALPH.

*più lento**p*

Proud la - dy, have your way, Un - feel-ing beau - ty! My

più lento

laugh my rank to scorn, In u_nion ho_ly,

Were he more highly born — Or

heart with an_guish torn, Bows down be_ore her;

She laughs my love to scorn, — Yet

p

I more low - ly.

I a - dore — her.

rit.

pp

p

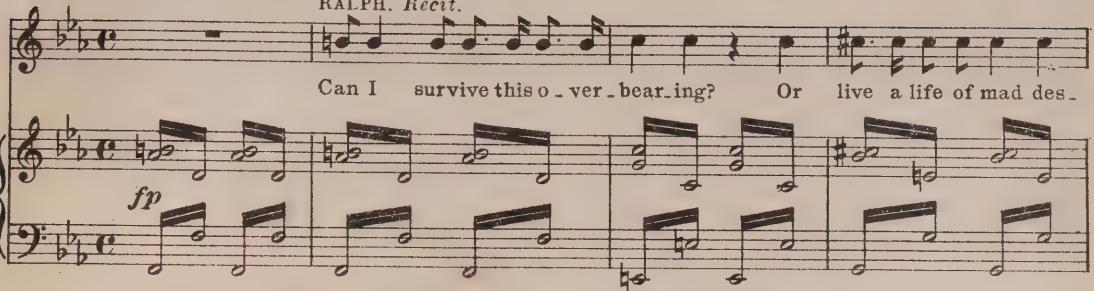
Nº 12.

FINALE.—ACT I.

Allegretto moderato.

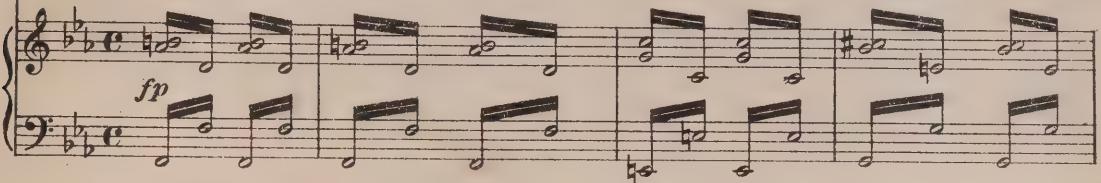
RALPH. *Recit.*

VOICE.



Can I survive this overbearing? Or live a life of mad des-

PIANO.



- pair - ing? My prof - fer'd love despis'd, re - ject - ed? No. no. it's not to be ex

My prof-fer'd love despis'd,

bpm

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RALPH.

- pect - ed!

Allegro con brio.

Messmates a-hoy! come here! come here!

1

Segue Fina.

ff

8

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ff SOPRANOS.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without delay, what does she say? What
TENORS & BASSES.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray without de-lay, what does she say? What

11

RALPH.

The mai - den treats my suit with scorn, Re -

cheer! what cheer!

cheer! what cheer!

ff

p

- jects my hum - ble love, my la_dy. She says. I am ig - no - bly born, And

cuts my hopes a - drift, my la_dy.

Oh! cruel one! oh! cruel one!

Oh! cruel one! oh! cruel one!

DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri-

BOATSWAIN.

Shall we submit? are we but slaves? Love comes a like to high and low— Bri-

CHORUS.

Shall we submit? are we but slaves? Love comes a like to high and low— Bri-

Shall we submit? are we but slaves? Love comes a like to high and low— Bri-

- tan_nia's sai_lors rule the waves, And shall they stoop to in_sult?

- tan_nia's sai_lors rule the waves, And shall they stoop to in_sult?

- tan_nia's sai_lors rule the waves, And shall they stoop to in_sult? No! no!

- tan_nia's sai_lors rule the waves, And shall they stoop to in_sult? No! no!

DEADEYE.

You must submit, you are but slaves; A lady she! O-ho! O - ho! You lowly
 toilers of the waves, She spurs you all - I told you so!

SOPRANOS.

Shall they submit?
TENORS & BASSES.

Shall we submit?

Shall they submit? are they but slaves
BOATSWAIN.Shall we submit? are we but slaves
DEADEYE.

You must sub - mit you are but

are they but slaves? Shall they submit? are they but slaves?

are we but slaves? Shall we submit? are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 slaves; A la - dy she! O - ho! O - ho! O - ho!
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.

She spurns you all, She spurns you all—I told you so!

COUSIN HEBE & SOPRANOS.
 rule the waves And shall{they} stoop to in - sult? No! no!

BOATSWAIN & BASS.
 rule the waves And shall{they} stoop to in - sult? No! no!

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri.thee, tell The maid that, as I died, I lov'd her

CHORUS.

wel, Of life, a _ las, his leave he's tak - ing, For

Of life, a _ las, his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he lov'd her well.

RALPH.

tell The maid as he died, he lov'd her well. Be warn'd, my
tell The maid as he died, he lov'd her well.

mess - mates all Who love in rank a - bove you- For Jo - sephine I

Tutti. CHORUS. SOPRANOS.

JOSEPHINE. RECIT.

fall! Ah! stay your hand! I love you! TENORS & BASSES.
Ah! stay your hand- she loves you!

SOPRANOS.

RALPH.

JOSEPHINE.

Loves me? Loves you! Yes! Yes! Ah yes! she loves you!

Allegro vivace.

JOSEPHINE.

Oh joy, oh rapture un_foreseen, For now the sky is all se_rene, The

COUSIN HEBE.

Oh joy, oh rapture un_foreseen, For now the sky is all se_rene, The

RALPH.

Oh joy, oh rapture un_foreseen, For now the sky is all se_rene, The

Allegro vivace.

god of day—the orb of love, Has hung his en-sign high a_bove, The sky is all a-

god of day—the orb of love, Has hung his en-sign high a_bove, The sky is all a-

god of day—the orb of love, Has hung his en-sign high a_bove, The sky is all a-

-blaze.

We'll chase the lag_ging hours a_long, And

-blaze.

We'll chase the lag_ging hours a_long, And

-blaze.

With woo_ing words and lov_ ing song, We'll chase the lag_ging hours a_long, And

if we find the mai - den coy, Well mur - mur forth de - cor - ous joy In
 if we find the mai - den coy, Well mur - mur forth de - cor - ous joy In
 if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In
p

drea - - - - my roun - de - lays!
 drea - - - - my roun - de - lays!
 drea - - - - my roun - de - lays! DEADEYE.
He thinks he's

f
p

won his Jo-sephine, But tho' the sky is now se - rene, A frowning thun - der-bolt a -
stacc.

above May end their ill - as-sor-ted love Which now is all a - blaze. Our

captain ere the day is gone Will be ex-treme-ly down up-on The wicked men who

art em-ploy To make his Jo-seph - ine his coy In ma-ny va-rious

cresc.

JOSEPHINE.

Oh joy, oh rapture un-foreseen, The cloud-ed sky is now se-rene, The

COUSIN HEBE.

Oh joy, oh rapture un-foreseen, The cloud-ed sky is now se-rene, The

RALPH.

Oh joy, oh rapture un-foreseen, The cloud-ed sky is now se-rene, The

ways.

Our captain soon, unless I'm wrong, Will be ex-

sf

p

God of day, the orb of love, Has hung his en - sign high a _ bove, The

God of day, the orb of love, Has hung his en - sign high a _ bove, The

God of day, the orb of love, Has hung his en - sign high a _ bove, The

treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres - - - cen - - -

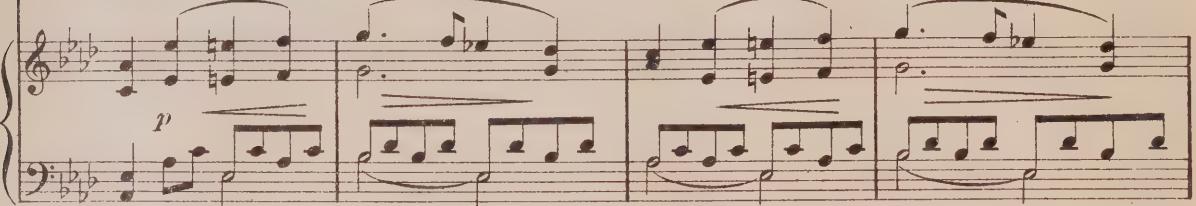
sky ————— is all a - - -

sky ————— is all a - - -

sky ————— is all a - - -

- trem - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

do f

- blaze, is all a - blaze, is all a -
 - blaze, is all a - blaze, is all a -
 - blaze, is all a - blaze, is all a -
 ways. In ma_ny various ways, Our captain soon will


- blaze, The sky is all, is all a - blaze.
 - blaze, The sky is all, is all a - blaze.
 - blaze, The sky is all, is all a - blaze.
 be extremely down up_on The wick_ed men in ma_ny various ways.


p

This ve - ry night, With -

With ba - ted breath,

And muf - fled oar,

Exactly the same time.

pp staccato

- out a light, A cler - gy - man

As still as death

We'll steal a - shore. Shall

JOSEPHINE.

And then we can

RALPH.

make us one

BOATSWAIN.

At half - past ten,

JOSEPHINE.

COUSIN HEBE.

— — — — —
— — — — —
This ve - ry night, With

turn, for none.

BOATSWAIN.

Can part them then!

CHORUS.

This ve - ry night, With

This ve - ry night, With

RALPH.

JOSEPHINE.

COUSIN HEBE.

RALPH.

ba - ted breath And muf - fled oar - With - out a light, As still as death We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

JOSEPHINE.

RALPH.

COUSIN HEBE.

JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And
BOATSWAIN.

At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

This ve - ry

COUSIN HEBE.

Can part them then! This

RALPH.

Re - turn, for none

This

DEADEYE.

BOATSWAIN.

This

Can part them then! This

then they can Re - turn, for none Can part them then! This ve - ry

then they can Re - turn, for none Can part them then! This

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre p e stacc.

man Shall make us one At half-past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

out a light, As still as death We'll steal a - shore. A

out a light, As still as death We'll steal a - shore. A

out a light, As still as death We'll steal a - shore. A

out a light, As still as death We'll steal a - shore. A

man Shall make them one At half-past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death We'll steal a - shore. A

A musical score for a four-part choir. The top two voices sing in soprano range, while the bottom two sing in bass range. The music is in common time, with a key signature of one flat. The vocal parts are: Alto (Soprano 1), Tenor (Soprano 2), Bass (Bass 1), and Bass (Bass 2). The lyrics are: "man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry cler - gy - man Shall make them one At half - past ten. This ve-ry cler - gy - man Shall make them one At half - past ten. This ve-ry cler - gy - man Shall make them one At half - past ten. This ve-ry man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry cler - gy - man Shall make them one At half - past ten. This ve-ry". The score includes dynamic markings such as ff (fortissimo) and cresc. (crescendo).

man Shall make us one At half-pastten, Andthen we can Re-turn, for none, none,
 man Shall make them one At half-pastten, Andthen they can Re-turn, for none, none,
 man Shall make us one At half-pastten, Andthen we can Re-turn, for none, none,
 man Shall make them one At half-pastten, Andthen they can Re-turn, for none, none,
 man Shall make them one At half-pastten, Andthen they can Re-turn, for none, none,
 man Shall make them one At half pastten, Andthen they can Re-turn, for none, none,
 man Shall make themone At half pastten, Andthen they can Re-turn, for none, none,

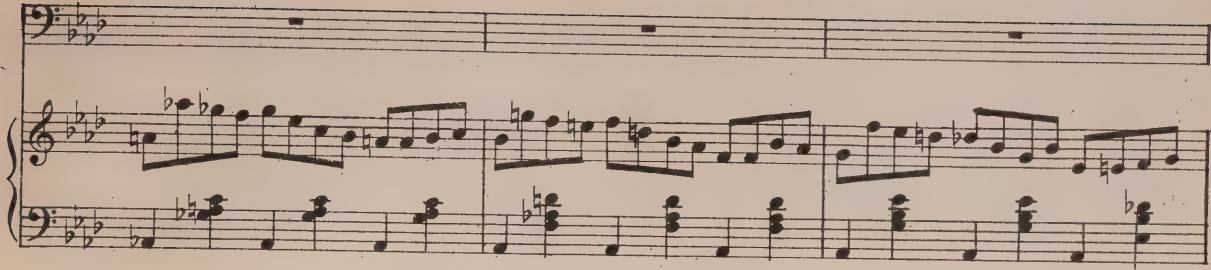
man Shall make themone At half pastten, Andthen they can Re-turn, for none, none,

p
 part us then!
p
 part them *then!*
p
 part us then!

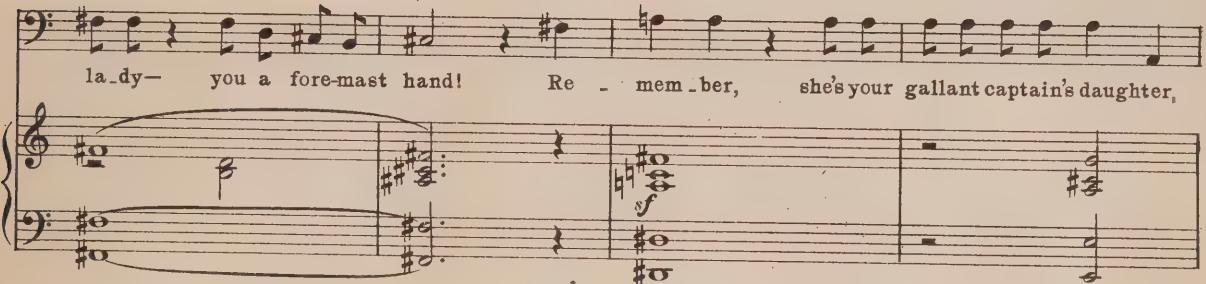
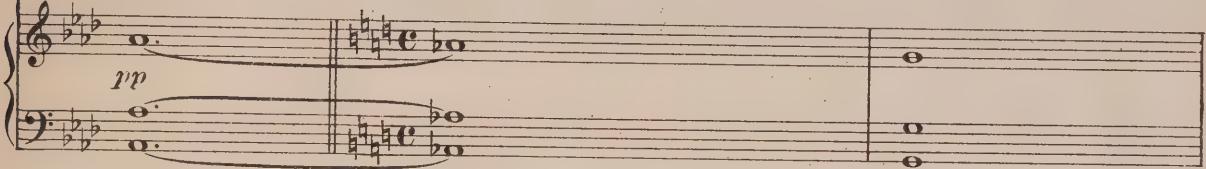
p
 none Can part them then!
p
 none Can part them then!

p
 none Can part them *then!*
p
 none Can part them then!

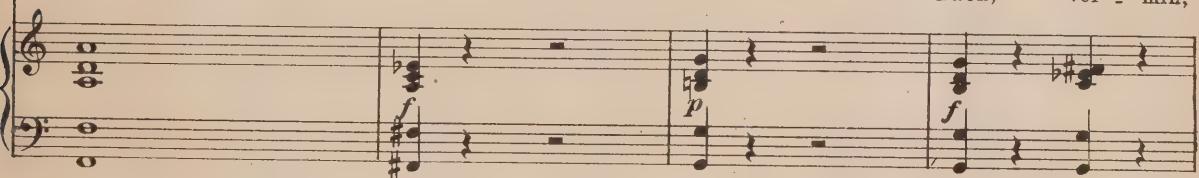
p

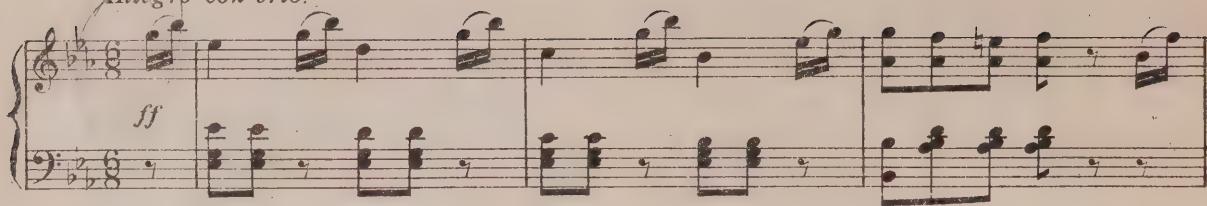
DEADEYE. *Recit. Moderato.*

For bear, nor car.ry out the scheme you've plann'd, She is a

CHORUS. *Tutti.*

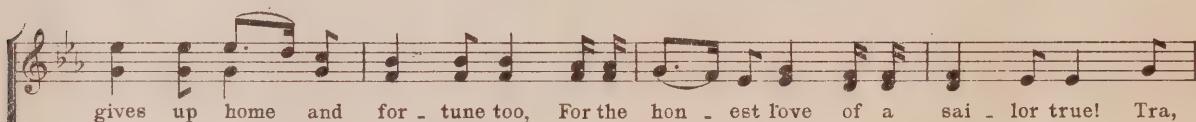
And you, the mean-est slave that crawls the wa - ter! Back, ver - min,



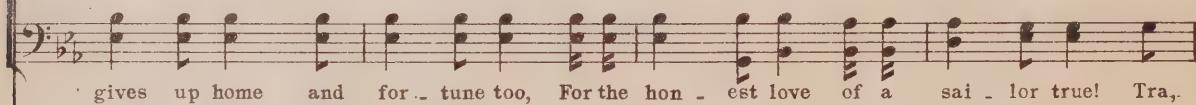
Allegro con brio.SOPRANOS. *ff*

Let's give three cheers for the sai_lor's bride Who casts all thought of rank a_side—Who
TENORS & BASSES.

Let's give three cheers for the sai_lor's bride Who casts all thought of rank a_side—Who



gives up home and for tune too, For the hon est love of a sai_lor true! Tra,



gives up home and for tune too, For the hon est love of a sai_lor true! Tra,



give three cheers for the sai - lor's bride, Who casts all thought of rank a . side— Who

give three cheers for the sai - lor's bride, Who casts all thought of rank a . side— Who

gives up home and for _ tue too For the hon - est love of a sai - lor true!

gives up home and for _ tue too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE & SOPRANOS.

Vivace.

For a Bri_tish tar is a soaring soul As

p

free as a moun-tain bird;— His en-er-get-ic fist should be ready to resist A

dic - ta - to - rial word!— His eyes should flash with an in - born fire, His

brow with scorn be wrung; He ne-ver should bow down to a dom-i-neering frown, Or the

tang of a ty - rant tongue.

RALPH, DEADEYE, BOATSWAIN.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bosom should heave and his

heart should glow, And his fist be ever ready for a knock-down blow.

SOPRANOS.

His foot should stamp and his throat should growl, His
RALPH with TENORS.

DEADEYE & BOATSWAIN with BASSES.

His foot should stamp and his throat should growl, His

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
COUSIN HEBE.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
RALPH.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
DEADEYE.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
BOATSWAIN.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
SOPRANOS.

this should be his cus-tom-a-ry at - ti-tude, his at - ti - tude,
TENORS & BASSES.

this should be his cus-tom-a-ry at - ti-tude, his at - ti - tude,

breast — pro-trude, His eyes — should

his at - ti - tude, his cus-tom-a-ry

his at - ti - tude, his cus-tom-a-ry

Stringendo.

flash, his eyes — should flash, his breast — pro -
 flash, his eyes — should flash, his breast — pro -
 flash, his eyes — should flash, his breast — pro -
 flash, his eyes — should flash, his breast — pro -
 flash, his eyes — should flash, his breast — pro -
 at - ti - tude, his at - ti - tude, his
 at - ti - tude, his at - ti - tude, his

Stringendo.

Stringendo.

- trude, His eyes _____ should flash,
 - trude, His eyes _____ should flash,
 - trude, His eyes should flash. should flash,
 - trude, His eyes _____ should flash,
 - trude, His eyes _____ should flash,
 at - ti - tude. His eyes,
 at - ti - tude. His eyes,
 His eyes, *Più vivo.*
ff

81

yes, His eyes
his eyes, His eyes
his eyes, His eyes

face, his face should scowl;

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

cus_tom_a_ry at - - - - - ti - tude.

cus_tom_a_ry at - - - - - ti - tude.

rall.

ENTR'ACTE.

Tempo moderato.

PIANO.

The sheet music consists of six staves of musical notation for piano. The first staff is labeled "PIANO." and has dynamics "mf" and "p". The second staff begins with a dynamic "p". The third staff begins with a dynamic "p a tempo". The fourth staff begins with a dynamic "rall.". The fifth staff ends with a dynamic "p". The sixth staff ends with a dynamic "p". The music is in common time, with various key signatures (G major, A major, B major) indicated by sharps and flats. The notation includes quarter notes, eighth notes, sixteenth notes, and various rests. Measures are separated by vertical bar lines, and some measures have horizontal bar lines connecting them. Measure numbers are present at the beginning of each staff.

Act II.

Nº 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

CAPTAIN C.

Fair moon, to thee I sing! Bright re-gent of the hea - vens,

Say, why is ev - 'ry - thing Ei - ther at six-es or at se - vens?

Say, why is ev - 'ry - thing Ei - ther at six-es or at se - vens? I have

liv'd hi - ther - to Free from the breath of

slan - der, Be - lov'd by all my crew, A

real - ly po - pu - lar Com - man - der. But now my kind - ly crew re -

- bel, My daugh - ter to a tar is par - tial. Sir

Jo - seph storms, and, sad to tell, He threat - ens a court -

cresc.

- mar - tial! Fair moon, to thee I sing!
dim. *pp*

Bright re - gent of the hea - - vens, Say, why is —
colla voce

ev - 'ry - thing Ei - ther at six - es or at se - vens?
rall.

Fair moon, to thee I'll sing, — Bright re - gent of the
heav'n!
a tempo *p*

Nº 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

VOICE. MRS. CRIPPS.

PIANO.

Things are sel - dom what they seem,

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers,

CAPTAIN C.

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

MRS. CRIPPS.

Black sheep dwell in ev -'ry fold, All that glit - ters is not gold;

A musical score for two voices. The top line starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are "Storks turn out to be but logs, Bulls are but in - flat - ed frogs." The bottom line starts with a bass clef, a key signature of one flat, and a common time signature. Both lines feature eighth-note patterns.

CAPTAIN C.

MRS. CRIPPS.

So they be, fre - quent - ly.

Drops, the wind and

stops the mill. Turbot is am-bi-tious brill: Gild the far-thing if you will.

1 2 3 4 5

CAPTAIN C.

Yet it is a far - thing still.

Yes, I know, that is so:

A musical score page showing two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one flat. Measure 11 starts with a whole note in common time. Measure 12 begins with a half note followed by a series of eighth notes.

Tho' to catch your drift I'm striving, It is sha - dv. it is sha - dv.

I don't see at what you're driving, Mystic lady, mystic lady.

MRS. CRIPPS.

Stern conviction's o'er him stealing That the mystic lady's dealing
CAPTAIN C.

Stern conviction's o'er me stealing That the mystic lady's dealing

In ora - cular re - vealing. That is so.
In ora - cular re - vealing. Yes, I know.

p

ff

CAPTAIN C.

Tho' I'm a - ny - thing but clever I could talk like that for e - ver! Once a cat was

p

MRS. CRIPPS.

kill'd by care, On - ly brave de - serve the fair. Ve - rytrue, so they do.

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

MRS.CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Frequentlee!

CAPTAIN C.

I a-gree. Paw of cat the chest - nut snatches, Worn out garments

show new patches; On - ly count the chick that hatches, Men are grownup catch - y catchies.

MRS CRIPPS.

Yes, I know that is so, Tho' to catch my drift he's striv - ing, I'll dis-

- sem - ble! I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble! Let him trem - ble!

The musical score consists of three staves of music. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the end of the piece. The time signature is common time throughout. The vocal line is supported by a piano accompaniment, indicated by the bass and treble clefs and the harmonic progression.

MRS CRIPPS.

Tho' a mys - tic tone I bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so.

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth tomorrow,

a tempo

tremble! Lethim tremble! Yes, I know, that is so.

a tempo

Here to-day and gone to-mor-row, Yes, I know, that is so.

pp *a tempo* *ff*

Nº 15.

SCENA—(Josephine.)

Andante.

VOICE. PIANO.

The hours creep on a - pace, My

guil - ty heart is quak - ing; Oh, that I might re - trace The step that I am

tak - ing; It's fol - ly it were ea - sy to be shew - ing: What I am giv - ing

up, and whither go - - ing! { On the one hand, papa's luxurious home, brasses,

hung with ancestral armour and old }

Carved oak and tapestry from distant Rome,
 fare "blue and white" Venetian finger- } glass - es, Rich Oriental rugs,
 luxurious sofa pil - lows, And

ev - rything that is - n't old, from Gil-lows! And, on the other, a dark and dingy room
 in some back street with stuffy children crying,

Where organs yell, and clacking housewives fume, and clothes are hanging out all day a- dry - ing, With one cracked looking-glass to see your face in, and

Allegro con spirito.

dinner served up in a pudding - ba_sin!

cresc. molto.

f

A sim - ple sai - lor, low - ly born; Un - let-ter'd and un -

p

- known; Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im-part, No wealth of house or land; No for_tune, save his

cresc.

tru_s-tu_y heart, And hon - est,brown right hand,his tru_s-tu_y heart, and brown right hand; And

f

yet he is so won'drous fair, That love for one so passing rare, So

p

peerless in his manly beau - ty, Were lit - tle else than so - lemn du - ty, Were

p

lit - tle else than so - lemn du - ty! Oh god of

rallentando

rall.

ad lib.

a tempo

love and god of rea - son say,— Which of you twain shall my poor heart o - bey? A

sim - ple sai - lor, low - ly born, Un - let - ter'd and un - known,— No

gold-en rank can he impart, No wealth of house or land, No
 fortune save his trusty heart, And hon-est,brown righthand,his trusty heart and right
 hand, Oh god of love and god of rea-son, say, Which of you
 twain shall my poor heart,- my poor heart o-
 bey, God of love, god of rea-son, god of reason, god of love, say,

Which shall my poor heart o - bey? Oh

fz *fz*

god of love and god of rea - son, say, Oh god of love and god of rea - son,

mf *ff*

say, Which of you twain shall my poor heart o - bey, my

ff

heart o - obey Which shall my heart, — my heart o -

bey.

Nº 16. TRIO.—(Josephine, Captain Corcoran, and Sir J. Porter.)

Allegro vivace.

PIANO.

JOSEPHINE.

3. Ne_ver mind the why and where_ore, Love can le _ vel ranks, and

CAPTAIN C.

1. Ne_ver mind the why and where_ore, Love can le _ vel ranks, and

SIR J. PORTER.

2. Ne_ver mind the why and where_ore, Love can le _ vel ranks, and

p

therefore I ad _ mit the ju _ ris _ dic _ tion; A _ bly have you play'd your part, You have
 therefore, Though his Lordship's station's migh _ ty, Though stu _ pendous be his brain, Though her
 therefore, Though your nau _ ti _ cal re _ la _ tion In my set could scarcely pass, Though you

car - ried firm con - vic - tions To my hes - i - ta - ting heart.
 tastes are mean and flighty, And her for - tune poor — and plain -
 oc - cu - py a sta - tion In the low - er mid - dle class -

CAPTAIN C. & SIR J. PORTER. (*every time.*)

Ring the mer - ry bells on board ship, Rend the air with warb - ling wild,

CAPTAIN C.

CAPTAIN C.
(*each verse.*)

SIR J. PORTER.

For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a
 of my Lord - ship With a hum - ble cap - tain's child.

JOSEPHINE.
(*each verse.*)

SIR J. PORTER.
(*each verse.*)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

JOSEPHINE.

Lord who rules the walter. And a tar who ploughs the walter.

*sf**p*

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la - den, Rend with songs the air a - bove,

CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la - den, Rend with songs the air a - bove,

For the u_nion of a maid_en With the man who owns her love.

For the u_nion of a maid_en With the man who owns her love.

f

f 3rd Verse.

Let the air with joy be laden,

CAPTAIN C. & Sir J. PORTER.

Ring the merry bells on board ship,

For the union of a maiden,

For her union with his Lordship,

Rend with songs the air above, For the man who owns her love,

Rend with songs the air above, For the man who owns her love,

f

Rend with songs the air a - bove, For the man who owns
Rend with songs the air a - bove, For the man who owns
her love.

The music consists of six staves of musical notation. The top two staves are for the voice, with lyrics written below them. The remaining four staves are for the piano, showing both treble and bass clef parts. The key signature is A major (three sharps), and the time signature is common time. The piano part includes dynamic markings like *f* (forte) and *p* (piano). The vocal parts feature eighth-note patterns and sustained notes.

N^o. 17.

DUET—(Captain Corcoran and Deadeye.)

DEADEYE.

VOICE.

PIANO.

Kind Captain, I've im - por - tant in - for - ma -

- tion- Sing hey, the kind Comman - der that you are - A -

bout a cer - tain in - ti - mate re - la - tion, Sing hey, the mer - ry

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

mai - den and the tar. The mer - ry, mer - ry

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den and the
 mai - den, The mer - ry, mer - ry mai - den, The mai - den and the

tar.

tar.

CAPTAIN C.

Good fel - low, in con - un - drums you are speak - ing— Sing hey, the mys - tic

sai - lor that you are—

The an - swer to them vainly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing

The mer - ry mer - ry mai - den, The mer - ry, mer - ry

hey, the mer - ry mai - den and the tar.

mai - den, The mai - den and the tar.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - ing - Sing

hey, the sim - ple Cap - tain that you are - This ve - ry night with

Rack-straw to be fly - - ing, Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The
DEADEYE.
tar. The mer - ry, mer - ry

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den— and the
 mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

tar.
 tar.

CAPTAIN C.

4. Good fel - low, you have giv - en timely warn - ing— Sing hey, the thoughtful

I'll talk to Master Rack-straw in the

Morn - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o' -
The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails and the tar.
mer - ry cat, The mer - ry cat - o' - nine - tails and the tar.

Nº 18.

SOLI and CHORUS.

Moderato.

VOICE. *Care - fully on tip - toe*

PIANO. *pp* *TENORS & BASSES.*

steal - ing, Breath-ing gent - ly as we may, Ev -'ry

step with cau-tion feel - ing, We will soft - ly steal a - way. Goodness

DEADEYE. *CHORUS OF MEN.*

me! why, what was that? Si - lent be, it was the cat! It

The musical score consists of six staves of music. The top staff is for the Voice, starting with a bass clef and a key signature of one sharp. The second staff is for the Piano, also in one sharp. The third staff continues the Voice part. The fourth staff continues the Piano part. The fifth staff begins with a treble clef and a key signature of one sharp, continuing the vocal line. The sixth staff begins with a bass clef and a key signature of one sharp, continuing the vocal line. The vocal parts include lyrics such as 'Care - fully on tip - toe', 'steal - ing, Breath-ing gent - ly as we may, Ev -'ry', 'step with cau-tion feel - ing, We will soft - ly steal a - way. Goodness', 'DEADEYE.', 'CHORUS OF MEN.', 'me!', 'why, what was that?', 'Si - lent be, it was the cat!', and 'It'. The piano part provides harmonic support with sustained chords. Dynamics like 'pp' (pianissimo) and 'ff' (fortissimo) are indicated. Measure numbers 1 through 12 are present at the beginning of each staff.

CAPTAIN C.

p

was, it was the cat! They're right, it was the cat!

*cresc.**dim.*

CHORUS OF MEN.

Pull a shore in fash - ion stea - dy, Hymen

will de - fray the fare, For a cler - gy - man is

rea - dy To u - - nite the ha - py pair. Good - ness

ff

DEADEYE.

me why, what was that? Si_lent be, a_gain the

CHORUS OF MEN.

CAPTAIN C.

cat! It was a_gain the cat! They're

p JOSEPHINE.

Ev -'ry step with cau - tion

p RALPH.

Ev -'ry step with cau - tion

right,

it was the cat!

with cau - tion

DEADFYE.

Ev -'ry step with cau - tion

pp

feel-ing. We will soft-ly steal a-way, Ev'-ry step with cau-tion
 feel-ing, We will soft-ly steal a-way, Ev'-ry step with cau-tion
 feel-ing, They will soft-ly steal a-way, Ev'-ry step with cau-tion
 feel-ing, They will soft-ly steal a-way, Ev'-ry step with cau-tion

TENORS.

We will steal a-way, Ev'-ry step, ev'-ry step with cau-tion
 BASSES.

We will steal a-way, Ev'-ry step, ev'-ry step with cau-tion

rall.

feel-ing, We will steal a-way.
 feel-ing, We will steal a-way.
 feel-ing, They will soft-ly steal a-way.
 feel-ing, They will soft-ly steal a-way.
 feel-ing, We will soft-ly steal a-way.
 feel-ing, We will soft-ly steal a-way.

rall.

rall.

rall.

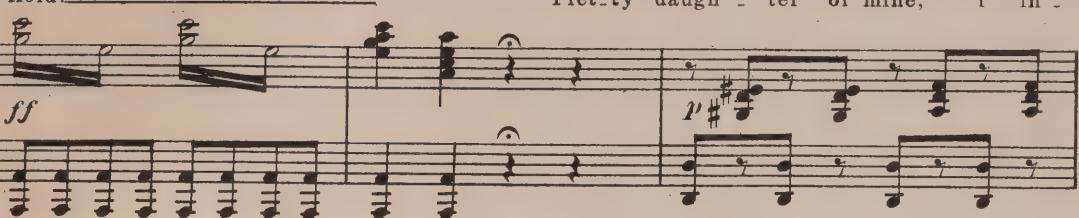
ff (3) accel.

CAPTAIN C.

Vivace.

Hold!

Pretty daugh - ter of mine, I in -



sist up - on knowing Where you may be go.ing With these sons of the brine;

For my ex - cel-lent crew, Tho' foes they could thump a.ny, Are

CHORUS OF MEN.

scarcely fit - com - pany, My daughter, for you, Now, hark at that, do! Tho'

ious

foes we could thump any, We're scarcely fit - com - pany For a la - dy like you!



Proud of - fi cer, that haughty lip un - curl! Vain man, suppress that su-per-ci-lious

sneer, For I have dard to love your match - less girl, A

CAPTAIN C.

fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE.

He, hum - ble, poor, and low - lyborn, The mean - est in the

RALPH.

I. hum - ble, poor, and low - lyborn, The mean - est in the

p

port di - vision - The butt of e - pau - let - ted scorn - The

port di - vision - The butt of e - pau - let - ted scorn - The

mark of quar - ter - deck de - ri - sion, Has dar'd to raise his

mark of quar - ter - deck de - ri - sion, Have dar'd to raise my

worm - y eyes A - bove the dust to which you'd mould him, In man - hood's glor - ious

worm - y eyes A - bove the dust to which you'd mould me, In man - hood's glor - ious

pride to rise, He is an Eng - - - lish - man, be -
 ff

pride to rise, I am an Eng - - - lish - man, be -

hold him!

BOATSWAIN.

hold me!

He

CHORUS. TENORS. ff

He is an Eng - - - lish - man!

BASSES. ff

He is an Eng - - - lish - man!

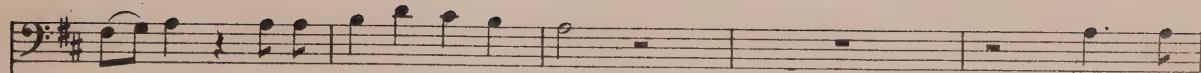
ff

Moderato.

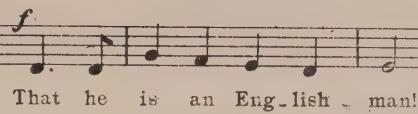
is an English-man For he him-self has said it, And it's greatly to his

fz

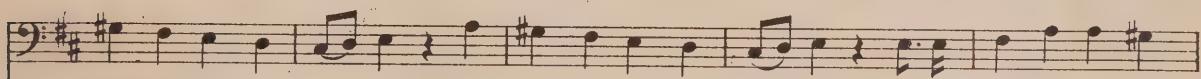
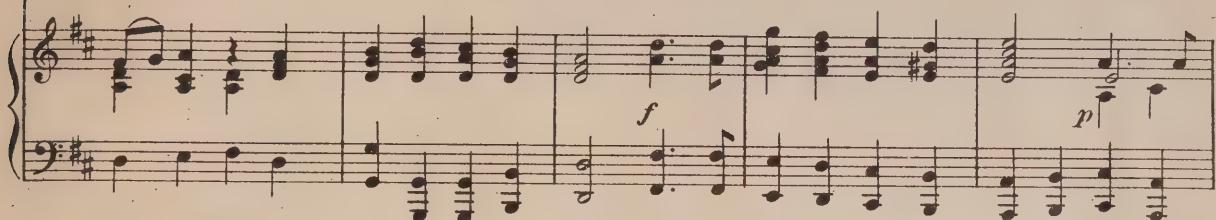
p stacc.



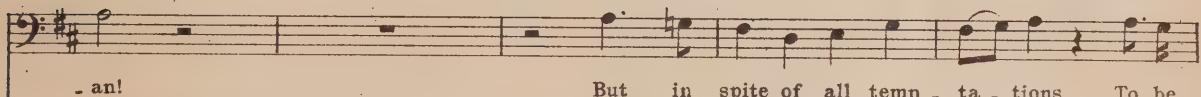
For he



That he is an Eng - lish - man!



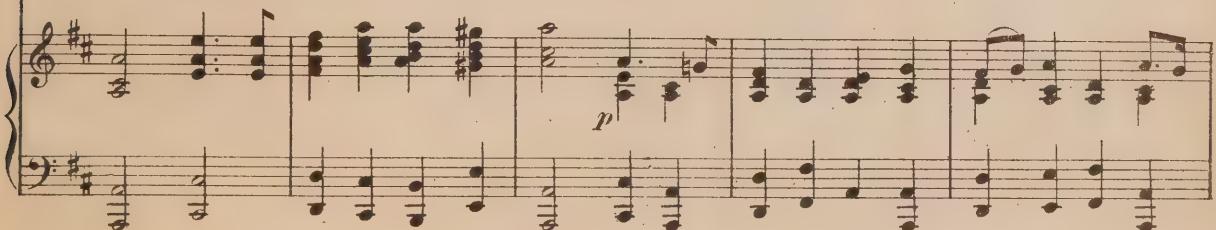
migh - t have been a Roo - sian, A French, or Turk or Proo - sian, Or per -haps I - tal - i -



TENORS & BASSES.



Or per -haps I - tal - i - an!



long to o - ther na - tions, He re - mains an Eng - lish - man! He re -

rall.

mains an Eng lish - man! CHORUS OF MEN.,
f a tempo

For in spite of all temp -

rall.

ta - tions To be long to o - ther na - tions, He re - mains an Eng - lish -

rall.

He re - mains an Eng lish - man!

man! He re - mains an Eng lish - man!

rall.

CAPT. C.

In ut - ter-ing a re - pro-ba-tion To a ny Bri-tish

p

tar, I try to speak with mod - e-ration, But you have gone to

far. I'm ve - ry sor-ry to dis-par-age A hum - ble fore - mast

lad, But to seek your cap - tain's child in mar-riage Why, dam-me, it's too



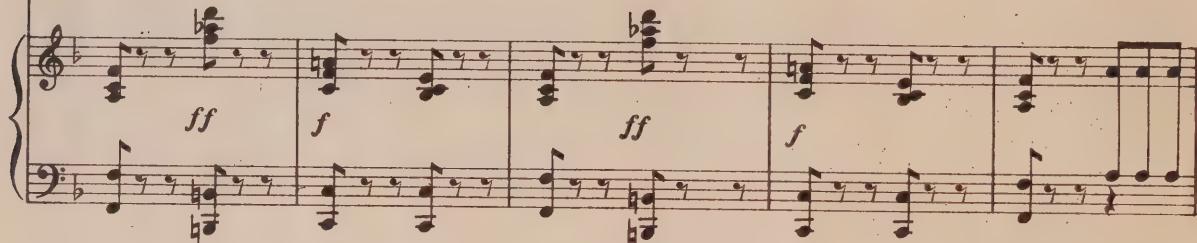
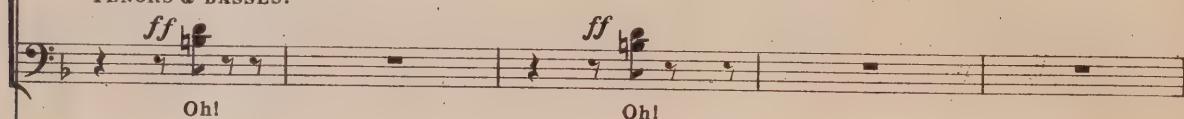
DEADEYE.

Yes, damme, it's too bad!

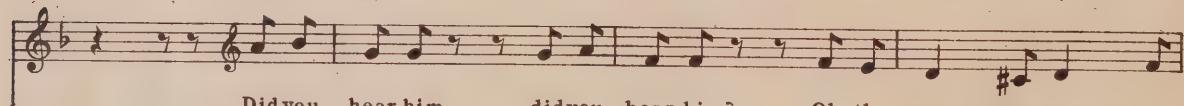
SOPRANOS.



TENORS & BASSES.



COUSIN HEBE.



pp

He said damme, he said damme, Yes,

pp

He said damme, he said damme,

p

i bear-ing! Don't go near him— don't go near him— He is swearing— he is
 he said dam-me, he said dam-me, he said dam-me, Yes,
 Yes, he said dam-me, dam-me, dam-me, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not

dam-me.

dam-me.

Moderato.

ea-sy to ex-press;

My a-maze-ment my sur-prise-You may learn from the ex-

CAPTAIN C.

- pres - sion of my eyes! My lord— one word— the facts are not before you: The

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature. The lyrics "pres - sion of my eyes! My lord— one word— the facts are not before you: The" are written below the notes. The bottom staff uses a bass clef and a common time signature. It features a prominent eighth-note pattern.

word was in - ju - di-cious, I al - low, But hear my ex - pla -

This section continues the musical score from the previous page. The top staff continues with the lyrics "word was in - ju - di-cious, I al - low, But hear my ex - pla -". The bottom staff provides harmonic support with sustained chords.

SIR J. PORTER.

na-tion, I im-plore you, And you will be in - dignant too, I vow! I will

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature. The lyrics "na-tion, I im-plore you, And you will be in - dignant too, I vow! I will" are written below the notes. The bottom staff uses a bass clef and a common time signature. It features a prominent eighth-note pattern.

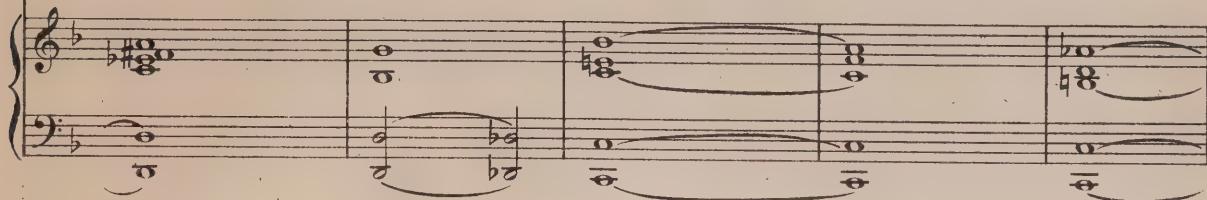
hear of no de - fence, At - tempt none if you're sen-sible. That word of e - vil

This section continues the musical score from the previous page. The top staff continues with the lyrics "hear of no de - fence, At - tempt none if you're sen-sible. That word of e - vil". The bottom staff provides harmonic support with sustained chords.

sense, is wholly in - de - fens-ible. Go, ri-bald, get you hence To your

This section concludes the musical score. The top staff continues with the lyrics "sense, is wholly in - de - fens-ible. Go, ri-bald, get you hence To your". The bottom staff ends with a final sustained note.

cabin with cele - ri - ty. This is the conse - quence Of ill - ad - vised as -



SIR J. PORTER.

- pe - ri - ty!

SOPRANOS.

Thus

This is the conse - quence Of ill - ad - vised as - pe - ri - ty!
TENORS & BASSES.

This is the conse - quence Of ill - ad - vised as - pe - ri - ty!

stringendo molto

all shall learn ere long, To re - train from lan - guage strong. For I

*stringendo molto*COUSIN HEBE. *sempre stringendo*

hav - ent an - y sym - pa - thy for ill - bred taunts! No more have his sis - ters, and his

sempre stringendo

cousins, and his aunts.

cresc.

No more have his sisters, and his cousins, and his aunts, No
cresc.

No more have his sisters, and his cousins, and his aunts, No

cresc.

more have his sisters, and his cousins, and his aunts, His cousins, and his sisters, And his
more have his sisters, and his cousins, and his aunts, His cousins, and his sisters, And his

vivace

sis - ters, and his cou - sins, and his aunts! For he
sis - ters, and his cou - sins, and his aunts! For he

f *ff*

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef for Soprano and Alto, bass clef for Bass. The piano part is in common time, bass clef. The lyrics "is an English man! And he him self has said it, And it's" are repeated three times across the three systems of music. The piano part features chords and bass notes.

That he
great - ly to his cre - dit That he is an Eng - lish - man, — That he
great - ly to his cre - dit That he is an Eng - lish - man, — That he

The musical score consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The lyrics "is an Eng lish man!" are repeated three times across the staves. Each repetition is preceded by a dynamic marking "rall." (rallentando).

Nº 19.

OCTETT and CHORUS.

Allegretto moderato.

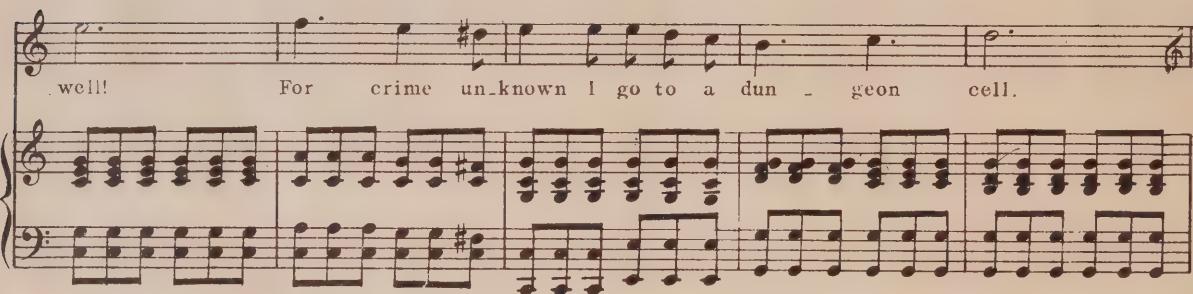
RALPH.

VOICE.



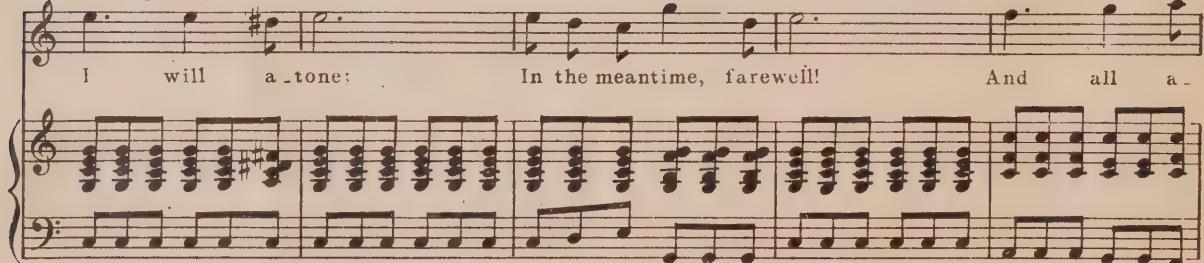
Fare - well, my own. Light of my life, fare -

PIANO.



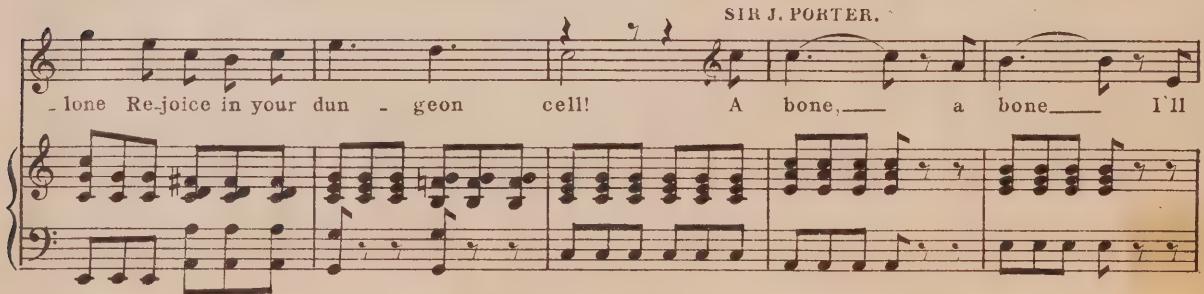
well! For crime un-known I go to a dun - geon cell.

JOSEPHINE.



I will a-tone; In the meantime, farewell! And all a-

SIR J. PORTER.



lone Re-joice in your dun - geon cell! A bone, a bone I'll

pick with this sailor fell; Let him be shown At once to his dungeon cell.

COUSIN HEBE.

He'll hear no tone — Of the maiden he loves so well! No te le
DEADEYE.

He'll hear no tone — Of the maiden he loves so well! No te le
BOATSWAIN.

He'll hear no tone — Of the maiden he loves so well! No te le
BOATSWAIN'S-MATE.

He'll hear no tone — Of the maiden he loves so well! No te le

MRS. CRIPPS.

phone Com mu ni cates with his cell! But when is known — The

phone Com mu ni cates with his cell!

se.cret I have to tell, Wide will be thrown, The door of his dun - geon cell.

cresc.

mf JOSEPHINE.

Fare - well, my own, Light of my life, fare - well! - And all a -

mf COUSIN HEBE.

He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.

He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.

Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.

He'll hear no tone Of her he loves so well! Let him be -

mf DEAD EYE.

He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN.

He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN'S-MATE.

He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS.

p For crime un -
TENORS & BASSES.

For crime un -

cresc. *molto*
 lone Re - joice in your dun - - - geon, your dun - - geon cell!
cresc. *molto*
 shown At once to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 known He goes to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 known I go to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 shown At once to his dun - - - geon, his dun - - geon cell!
cresc. *molto*
 known He goes to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 known He goes to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 known He goes to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 known He goes to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 known He goes to a dun - - - geon, a dun - - geon cell!
cresc. *molto*
 known He goes to a dun - - - geon, a dun - - geon cell!

trem.

SIR J. PORTER.

SIR J. PORTER.

My pain and my dis-tress, Again it is not ea , sy to ex - press; My a -

maze - ment, my sur - prise, A-gain you may dis - co - ver from my eyes!

CHORUS. *p*How
p

How

MRS. CRIPPS.

Hold!

Ere up-on your

ter-ri-ble the as-pect of his eyes!

ter-ri-ble the as-pect of his eyes!

loss you lay much stress, A long con-ceal-ed crime I would con - fess!

Nº 20.

LEGEND.—(Mrs. Cripps and Chorus.)

MRS. CRIPPS.

VOICE.

PIANO.

1. A

tremolo

many years a - go, When I was young and charming, As some of you may
know, I practis'd ba - by - farming.

SOPRANOS.

Now this is most a - larming! When

TENORS & BASSES.

Now this is most a - larming! When

The musical score consists of four staves. The top staff is for the Voice (Soprano) in G major, indicated by a sharp sign. The second staff is for the Piano, showing bass and treble clef staves with various chords and rests. The third staff continues the vocal line. The fourth staff is for the Tenor and Bass voices. The vocal parts include lyrics such as 'many years ago', 'When I was young and charming', 'As some of you may know', 'I practis'd ba - by - farming.', 'Now this is most a - larming!', and 'Now this is most a - larming!'. The piano part features a prominent bass line with sustained notes and chords. The vocal parts enter at different times, with the piano providing harmonic support throughout.

she was young and charming She practis'd ba - by - farming, A ma - ny years a -
 she was young and charming She practis'd ba - by - farming, A ma - ny years a -

MRS. CRIPPS.

Two ten - der babes I nuss'd, One was of low con - di - tion; The
 - go!
 - go!

o - ther up - per - crust, A re - gu - lar pa - trician.
 Now this is the po -
 Now this is the po -

cresc.
 sf

sition,- One was of low con_dition, The o_ther a pa_trician, A
 sition,- One was of low con_dition, The o_ther a pa_trician, A

MRS. CRIPPS.

2. Oh, bitter is my
 many years a _ go!
 many years a _ go!

cup! How e _ ver could I do it? I mix'd those chil _ dren up, And

not a crea _ ture knew it!

How e _ ver could you do it? Some day, no doubt, you'll

How e _ ver could you do it? Some day, no doubt, you'll

In

rue it, Al_though no crea_ture knew it, So ma_ny years a _ go!

rue it, Al_though no crea_ture knew it, So ma_ny years a _ go!

time each lit _ tlē waif For_sook his fos _ ter - mo_ther: The well-born babe was

cresc.

Ralph— Your cap - tain was the o - ther!

They left their fos - ter - mo - ther,

They left their fos - ter - mo - ther,

cresc.

The one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

The one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

cresc.

rall.

ma - ny years a - go!

rall.

ma - ny years a - go!

rall.

ma - ny years a - go!

a tempo

p

Nº 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rapt ure

COUSIN HEBE.

Oh joy, oh rapt ure

RALPH.

Oh joy, oh rapt ure

DEADEYE.

Oh joy, oh rapt ure

Allegro vivace.

PIANO.



un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

orb of love, Has hung his en-sign high a - bove; The sky is all a -

orb of love, Has hung his en-sign high a - bove; The sky is all a -

orb of love, Has hung his en-sign high a - bove; The sky is all a -

orb of love, Has hung his en-sign high a - bove; The sky is all a -

blaze. We'll chase the lag-ging

blaze. We'll chase the lag-ging

blaze. With woo-ing words and lov-ing song They'll chase the lag-ging

blaze. With woo-ing words They'll chase the lag-ging hours a -

hours a-long, And if he finds the maid en coy, We'll mur - mur forth de - cresc.

hours a-long, And if he finds the maid en coy, They'll mur - mur forth de - cresc.

hours a-long, And if he finds the maid en coy, We'll mur - mur forth de - cresc.

hours a-long, And if he finds the maid en coy, He'll mur - mur forth de - long,

And if he finds the maid en coy, He'll mur - mur forth de - cresc.

co - rous joy, In dream - - - - y roun - de ||²
 co - rous joy, In dream - - - - y roun - de ||²
 co - rous joy, In dream - - - - y roun - de ||²
 co - rous joy, In dream - - - - y roun - de ||²

de lays, in roun - de ||²

- lays.

- lays..

- lays.

CAPTAIN C.

CHORUS OF MEN.

- lays. For he is the captain of the Pin-a-fore, And a right good cap-tain

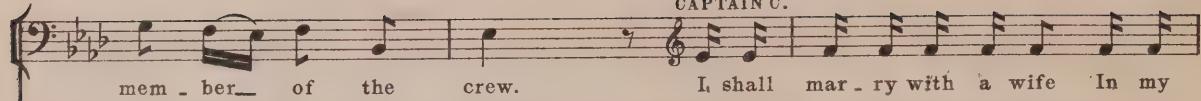
CAPTAIN C.

too! And though be-fore my fall I was cap-tain of you all, I'm a

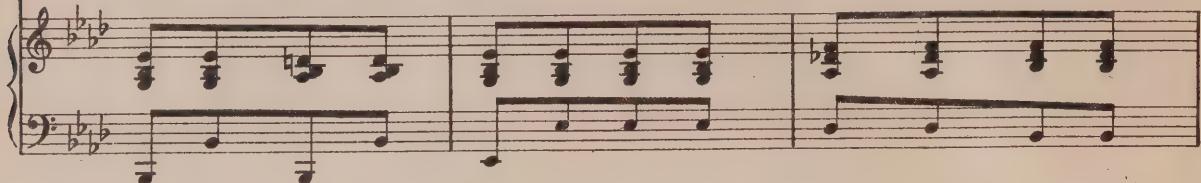
CHORUS OF MEN.

mem-ber of the crew. And though before his fall He was cap-tain of us all, He's a

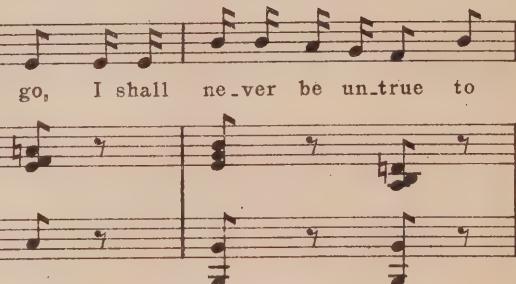
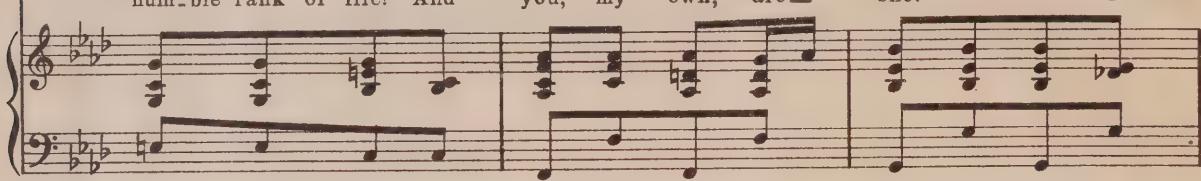
CAPTAIN C.



I shall mar ry with a wife In my



I must



CHORUS OF MEN.

CAP. C.

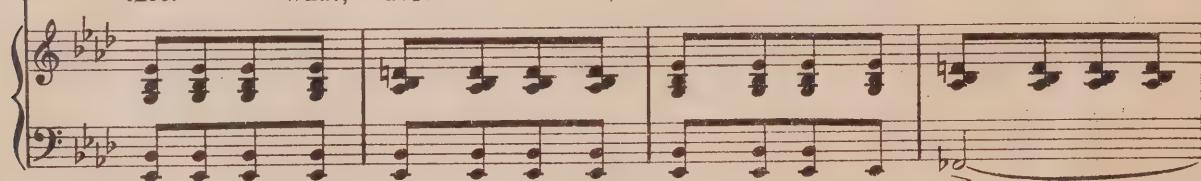
CHORUS OF MEN.

thee!

What, ne_ver?

No, ne_ver!

What, ne_ver?



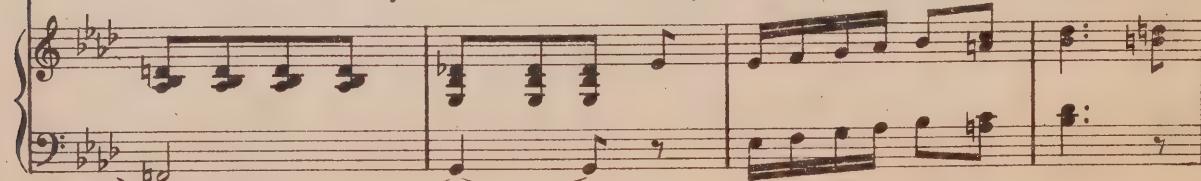
TENORS
only.

CAP.C.

Hardly e_ver!

CHORUS OF MEN.

Hardly e_ver be un_true to thee, Then



f

give three cheers, and one cheer more For the former captain of the Pin - a - fore, Then

f

give three cheers, and one cheer more For the former captain of the Pin - a - fore, Then

f

p

give three cheers, and one cheer more For the captain of the Pin - a - fore.

give three cheers, and one cheer more For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle Butter-cup, dear lit - tle Butter-cup

p

Though I could ne_ever tell why; But still he loves Butter_cup, poor lit_tle

Tutti. CHORUS. f

But_ter_cup, Sweet lit_tle But_ter_cup, aye! For he loves lit_tle But_ter_cup,

dear lit_tle But_ter_cup, Though I could ne_ever tell why; But still he loves

SIR J. PORTER.

But_ter_cup, dear lit_tle But_ter_cup, sweet lit_tle But_ter_cup aye! I'm the

mon_arch of the sea, And when I've mar_ried thee I'll be
stringendo molto

COUSIN HEBE.

true to the de... votion that my love im... plants, Then good... bye to your sis...ters, and your

Vivace.
TUTTI.
SOPRANOS.

cou...sins, and your aunts, Es... pe...cial...ly your cou...sins, Whom you reck...on up by dozens.

TENORS & BASSES.

Then good...

bye to your sisters, and your cousins, and your aunts, Es... pe...cial...ly your cou...sins, Whom you

bye to your sisters, and your cousins, and your aunts, Es... pe...cial...ly your cou...sins, Whom you

reck-on up by doz-ens, and your aunts! _____ For he is an
 reck-on up by doz-ens, and your aunts! _____ For he is an

Eng - lish - man! _____ For he him - self has said it,
 Eng - lish - man! _____ For he him - self has said it,

And it's That he
 And it's great - ly to his cre - dit That he
 And it's great - ly to his cre - dit That he

is an Eng - lish - man, — That he is an Eng -

is an Eng - lish - man, — That he is an Eng -

8.....

lish - man!

lish - man!

(CURTAIN.)

This page contains musical notation for a voice and piano. The top section consists of two staves of vocal music with lyrics. The lyrics are: "is an Eng - lish - man, — That he is an Eng -" repeated twice, followed by a measure of rest (8.....). Below this, the vocal line continues with "lish - man!" and "lish - man!". The piano accompaniment begins in the middle section, featuring chords and eighth-note patterns. The vocal part concludes with "(CURTAIN.)". The music is in common time, with various note values including quarter notes, eighth notes, and sixteenth notes.



